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SPIDER-GIRL #41
"Funeral for a FIEND!"
Plot for 22 pages
Submitted: November 4, 2001

(Pat, this issue we're going to show how different individual deal with grief.)

Page 1

(*Indicia*): We open this story with an establishing shot of a **morgue**. A **medical examiner** is pulling on her rubber gloves as she glances toward a nearby examining table that contains a **corpse** within a body bag. (Pat, I'm thinking the ME should be a middle age woman of color, but draw whomever you want.)

With a casual detachment that borders on outright boredom--*she's done this more times than she'd care to count*--she begins to unzip the body bag.

Suddenly, a puzzled expression fills her face.

Pulling back the camera, we see that the corpse is **Crazy Eight** who is still dressed in his costume and makeup.

Page 2

(*Stan Lee presents--Story Title--Credits*): We immediately cut to the **Web Site**, the headquarters that our hero has been sharing with Normie Osborn. Dressed in her **Spider-Girl costume**, an enraged **Mayday Parker** is viciously hurling her **mask** to the floor. (Pat, Normie and Phil are also present, but need not be shown on this page.)

Page 3

Continuing her temper tantrum, Mayday lashes out--*smashing some nearby prop to shards*--much to the shock of **Normie Osborn** and **Phil Urich** (who still has his ribs taped and face bruised from **Issue #39**.)

Her anger spent, a guilt-filled Mayday looks down at the mess she's made. (She's obviously thinking about the mess she's made of her life.)

A very sympathetic Normie places a tentative hand on her shoulder, causing her to wince as if in pain.

She turns to Normie, her eyes brimming with tears--

--And collapses in his arms while a concerned Phil stands off to the side, watching helplessly.

Page 4

Back at the morgue, the ME is removing Crazy Eight's wig.

A moment later, she is pouring a solution on a gauze pad.

She uses the gauze pad to wipe off a strip of makeup from Crazy Eight's face, revealing normal skin beneath.

We'll focus on the ME as she continues to wipe off Eight's makeup.

Moments later, we pull back the camera, as the serious ME looks down at the upper part of Crazy Eight's naked torso. Without his wig and makeup, he looks like an average twenty-something year old man.

Page 5

Cut to a close-up of a very depressed **Funny Face**, tears have dripped down the front of his face, leaving tracks in his own makeup.

Pulling back the camera, we see that we are on the outside grounds of **Canis Kennels**, and a very sympathetic **Canis** is placing a tentative hand on Funny Face's shoulder, causing him to wince as if in pain.

Lashing out, a furious Funny Face hurls a surprised Canis away from him.

Using Bunky to fire assorted ZAP bolts, an enraged Funny Face gives vent to his own temper tantrum--*destroying some nearby props!*

His eyes filled with fury, Canis watches as Funny Face bounds away.

Page 6

Meanwhile, a very depressed Mayday walks toward her home.

As her **spider-sense** suddenly begins to tingle, she whips her head around toward the approaching danger--

--And is surprised to see **Nancy Lu** across the street who is obviously staring at her.

We have a close-up of an uncertain Nancy Lu who looks like she wants to come over and talk to Mayday.

Turning away from Nancy, Mayday walks into her house--

--And the scene ends with a close-up of a very disappointed Nancy.

Page 7

Cut to a bust shot of a serious **television reporter**. Behind him (or her) we see **an image of Crazy Eight**.

Pulling back the camera, we see a very serious/concerned **Jessica Drew** who is watching the television screen.

She whips her head around to see **the new Spider-Man** who is standing alone in his room. His back is toward her. He's dressed in his costume, and staring at his **Spider-Man memorabilia**. (The previously established Daily Bugle headlines, photos and whatever.)

Spider-Man continues to stare at his memorabilia--his mask totally devoid of expression.

A concerned Jessica watches as her son begins to climb the wall/or leap toward his previously established roof exit.

Pages 8-9

Cut to a close-up of a hand adjusting a **carnation** on the lapel of a suit.

Pulling back the camera, we see that an **undertaker** is looking down at Crazy Eight who lies in a plain (but distinctive so that we'll recognize it later) **coffin**. (Pat, Crazy is without his makeup and dressed in a cheap suit.)

Cut to a pair of elevator doors that are parting to reveal a partial view of **Normie Osborn** who is carrying a **bouquet of flowers**.

Moments later, Normie is walking down a **hospital corridor**.

At the entrance of her room, he sees **Mary Jane** lying in her hospital bed.

A warm smile blooms on Mary Jane's face as she notices Normie--*she's really happy to see him!*

As he enters the room, Normie suddenly notices a very serious **Peter Parker** who was sitting off to the side, reading a newspaper. (Though it's not necessary to show the newspaper, it's a Daily Bugle with a front page devoted to Crazy Eight.)

We have a close-up of a very serious Peter--

--Followed by a close-up of an equally serious Normie. (Pat, I could be wrong, but I think this is the first time these two have faced each other since WHAT IF #105. Think two gunfighters facing off--we don't know what either is about to do--but it looks like a fight is imminent.)

Slowly, almost against his will, Peter offers his hand to Normie.

And Mary Jane's face floods with joy as the two men embrace each other.

Page 10

Cut to a **hand**, its fingers nervously drumming on a coffee table.

Pulling back the camera, we see an agitated Mayday who is filled with nervous energy as she aimlessly wanders her home.

Without consciously being aware of it, she turns on the television.

We have a close-up a startled Mayday as she reacts to whatever she's seeing on the screen.

Another television reporter with **another image of Crazy Eight** is on the screen is in the panel's foreground...as Mayday storms out of the house in the panel's background.

Page 11

Sometime later, we see Mayday approaching the **Web Site**.

As she enters the building, her eyes cut toward **her Spider-Girl mask**, which lies on the floor where she tossed in on **Page 1**.

A look of determination fills her face.

She picks up the mask--

--And pulls it on.

Page 12

Cut to a **shovel** ripping into the ground.

Pulling back the camera, we see **two gravediggers** digging a **grave**. (*Duh!*)

Cut to a close-up of an empty **Green Goblin mask**.

Pulling back the camera, we see that a very serious (and still battered) **Phil Urich** is holding and staring at the mask--obviously pondering his future in the wake of the past few issues.

Phil looks down at his taped ribs, gently touching them--to remind the readers of his recent less-than-glorious debut.

And this scene should end with a stat of the panel that shows Phil holding and staring at the mask.

Pages 13-15

Cut to a close-up of a straining **Canis**.

Pulling back the camera, we see that he is lifting an enormous prop in an attempt to straight out the mess left by Funny Face.

Suddenly, he whips his head around to see that **the new Spider-Man** has arrived.

With a dramatic flourish, the new Spider-Man leaps toward Canis--

--Who bats him aside with a super-power backslap that sends him flying/crashing into nearby props.

Ripping the new Spider-Man to his feet, Canis begins to pound on the helpless/stunned hero--

--Hitting him again--

--And again--

--Until a **web-covered hand** stops his fist.

A surprised Canis whips his head around to face **Spider-Girl**.

We have a close-up of Spider-Girl--her mask totally devoid of expression--

--Followed by a close-up of Canis. (Pat, once again--like our earlier Pete/Normie scene, which this should mirror--I want you to think two gunfighters facing off. We don't know what either is about to do, but it looks like a fight is imminent.)

Canis offers her the unconscious Spider-Man.

Spider-Girl positions the unconscious Spidey on her shoulder.

With a serious (almost feral) look in his eyes because he knows they're destined for a major face-off, Canis watches as she exits the scene in her own unique manner.

Pages 16-18

Cut-to an outside establishing shot of **RAVENCROFT**--a maximum-security institution for the super-criminally insane.

Inside the **SECURITY WING**, we see heavily armed and armored guards patrolling the hallways.

Suddenly, a wall explodes inward--*stunning a few of the guards!*

As he bounces into the scene, Funny Face fires ZAP bolts from Bunky at the remaining guards.

Cut-to a **woman** in a straight jacket who is obviously reacting to the sounds of combat. Her face is hidden from us by shadows--

--But we watch as smile begins to shine from the darkness.

In the corridor, Funny Face is using Bunky to blast a heavily secured door.

Entering the room, Funny Face whips his head toward the shadowed figure of a woman who wears a straightjacket.

Standing behind the woman--whom we still can't see--he rips off the straps that bind the straightjacket.

Bending forward, her face still hidden from us, the woman allows the straightjacket to drop from her arms.

And then we get a close-up and our first view of Funny Face's mother. (Pat, while I don't expect any of the readers to recognize her, she's a woman called **Angel Face** who appeared in **Green Goblin #8** and **11**, and was Phil Urich's major nemesis. The right side of her face is horribly scared, and she has a distinctive tattoo below her left eye.)

A very sad Funny Face embraces his mother--

--And the scene should end with a Madonna-like image as she tries to comfort him.

Page 19

Cut-to a close-up of the new Spider-Man as he twitches.

Pulling back the camera, he suddenly sits upright--obviously surprised to find himself on a **rooftop** with Spider-Girl, who is extending a hand to help him to his feet.

He angrily smacks her hand away.

He turns away from her as he stands, unable or unwilling to face her--

--And an expressionless Spider-Girl watches as he web-swings away.

The scene should end with a close-up of our expressionless Spider-Girl.

Page 20

Cut-to an establishing shot of the coffin from **Page 8**.

Pulling back the camera, we watch as it is lowered into the ground by two gravediggers. (Pat, there is no one else in attendance.)

One of the gravediggers reaches for a shovel.

Moments later, the two gravediggers are filling in the grave.

Later, we see a simple wooden marker on the grave in the panel's foreground...as the two gravediggers exit the scene in the panel's background.

Page 21

Close-up of the marker on the fresh grave...in the sunshine.

Close-up of the marker...as a shadow starts to cover it.

Close-up of the marker...as a shadow completely covers it.

Pulling back the camera, we see that **Spider-Girl** is standing over the grave. She's holding a bouquet of flowers. (Pat. I'm thinking these should be Forget-me-nots, but I'll go with your choice.)

We have a close-up of an expressionless Spider-Girl--

--Followed by the same close-up with one change. Dark streaks are now under her eyepieces, indicating that she's crying beneath her mask.

Page 22

She kneels--

--And places her flowers on the grave.

And the story ends with a shot of the grave in the panel's foreground...as Spider-Girl slowly walks into the sunset.

THE END...for now!